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other centers and is usually in blue, gray, and violet tones, in form and decoration corresponding to the Baroque period; the divisions by horizontal lines are less evident; ovals, circles, and the geometric ornaments, just as often incised as pressed on the surface, cover the body; figured scenes occur but infrequently, and the only re-

IVORIES

THREE recently purchased carvings in ivory, at one time in the Eugen Felix Collection,¹ are now on exhibition in Room 4 of the Wing of Decorative Arts. The most important of these is without doubt the top



MIRROR CASE, FRENCH, FOURTEENTH CENTURY

mains of naturalistic forms are flowers and branches varied with an occasional coat-of-arms. The industry flourished in the seventeenth century; in the eighteenth century the quality deteriorated as the output increased, the work showing a marked loss of refinement. The Museum owns a blue jug with purple spots, which represents the best period of the early seventeenth century ware.

W. R. V.

of a circular mirror case (diameter 5 in.), with four crouching dragons carved in complete relief and placed at equal distances around the edge of the case. The subject of the strong, crisply modeled relief in the

¹ See the catalogue of the collection, with an atlas, by Dr. A. von Eye and P. E. Börner: *Die Kunstsammlung von Eugen Felix, etc.*, Leipzig, 1880, pages 97, 99, and plate XXIV, 1 and 2. See also *Sale Catalogue of the Collections*, Köln, 1886.

circular field is an Assault on the Castle of Love by five armed knights on horseback. One of the knights, carrying a lance, raises his helmet to look up at the fair defenders of the castle. Of the other knights, three carry swords and one swings a club over his bared head. In the center of the composition rises the castle with battlemented walls and keep. This is defended by four ladies who shower down roses on the attacking knights, while the god of love from his high turret shoots an arrow into the throng below. At the right and left of the castle two heralds, barefooted and dressed as monks, seated on the boughs of trees blow on their long trumpets the call to surrender.

This mirror case belongs to a fairly large class of similar objects that are ascribed to French workmanship of the fourteenth century. It was toward the end of the thirteenth century, but more especially in the fourteenth, that secular subjects in ivory carving, such as the Assault on the Castle of Love and other scenes from famous romances or from the picturesque daily life of the time, began to rival to any extent the Biblical and hagiographic themes that had prevailed in the Romanesque period. The subject of the mirror case described above is a very common one in objects of this class. A closely analogous design is found on a mirror case in the South Kensington Museum (No. 9'72). The story of the Castle of Love is taken from the *Romance of the Rose* written about the year 1300 by Guillaume de Lorris and Jean de Meung, a

long allegorical poem which Chaucer made familiar in England by his translation.

The shape of these mirror cases is nearly always the same: a circular field, about four to six inches in diameter, with four crochets of leaves, lions, or grotesque animals added at equal distances apart on the rim. The case inclosed a mirror of polished metal or of glass backed with lead, and was sometimes worn hanging by a gold or silver chain from the girdle.

Such mirrors are often mentioned in inventories of the fourteenth century. That the mirror was included among the expensive objects in ivory and metal necessary to the toilet of a high-born lady of this time, and that it formed an important item in the trousseau are shown in the following quotation from the lengthy *Miroir du Mariage* by Eustache Deschamps, *huissier d'armes* to Charles V.¹

Peigne, tressoir semblablement,
Et miroir pour moy ordonnez
D'Yvoire me devez donner,
Et l'estuy qui soit noble et genti
Pendru à chéannes d'argent.

The second ivory to be described is a double-toothed comb (height $4\frac{9}{16}$ in.; width, $5\frac{3}{4}$ in.), Italian, probably Florentine, work of the sixteenth century. The decoration consists of four scenes from the story of Joseph, arranged in panels and carved on both sides of the comb. The scenes are separated by pilasters, and are continued in the spaces above at both sides of the



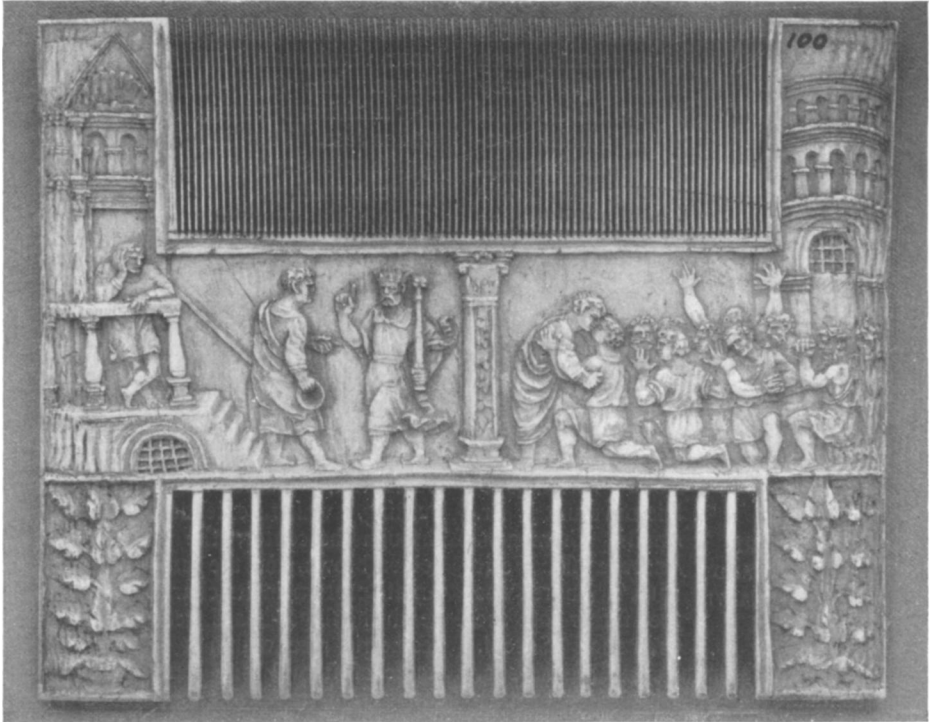
KNIFE CASE
FRENCH, 1574

teeth; the lower parts of the side fields

¹Eustache Deschamps *Miroir du Mariage*. Edit. 9. Reynaud, vol. IX, verse 1806 and following.

are filled with grotesque and foliated ornaments. The episodes illustrated in the four reliefs are taken from the Book of Genesis, chaps. 42-45, in which are related the coming of Joseph's brothers from Canaan into Egypt to buy food in the years of famine, Joseph's reception of his brothers, and their final reconciliation. The sub-

To the same period, but somewhat later in the century, belongs the third ivory, a carved case for knife and sharpener. The refinement of the ornament and the graceful elongation of the figures, suggesting in a way the slender nymphs of Jean Goujon, would seem to indicate French workmanship, although often the distinction be-



COMB, ITALIAN, SIXTEENTH CENTURY

ject of the first relief is the measuring out of the corn and the filling of the sacks; of the second, the weighing of the purchase money which Joseph ordered on the departure of his brothers to be hidden in their sacks of corn. In the third scene, Joseph gives a steward his silver cup to be concealed in Benjamin's sack; and in the last, Joseph forgives and affectionately embraces his brothers. In their composition and drawing, these facetiously carved reliefs reflect the pseudo-classic elegance of the High Renaissance.

tween French and Italian work of this time is not easily made. The case or sheath measures $7\frac{5}{16}$ in. in height, and at its greatest width, 1 in. On the front the decoration consists of a group of three nude female figures representing the Graces; those at the side carry long olive branches; over the central figure is a small flying genius. Below this group is a panel bearing the date 1574, and a plain shield inclosed in a cartouche. On the back of the case is represented in somewhat lower relief a dancing satyr whose arms terminate in foliated

branches. The case was suspended from the belt by a cord passing through an animal mask carved in high relief above the satyr; below this figure is a small cherub head and other finial ornament.

J. B.

THE CROSBY BROWN COLLECTION



VIOLA D'AMORE
BY ANTONIUS AND
HIERONYMUS AMATI,
1615

SEVERAL additions have recently been made to the Crosby Brown Collection, of which special mention should be made. Among them are a viola d'amore, a viola da gamba, the gift of Mrs. John Crosby Brown, and a harp-lyre presented by Mr. W. H. Herriman.

The viola d'amore is a Cremonese instrument bearing the label: "Antonius & Hieronymus Fr. Amati, Cremonen. Andreae fil. Fecit 1615." Andrea was the father of the Cremona School.

Hieronymus (Geronimo), the second son, who collaborated with his elder brother Antonio until the time of the latter's marriage, was the father of Nicola the Great, in whose workshop Guanarius and Stradivarius served their apprenticeship. At this period the viol, with its flat back and sloping shoulders had not yet been supplanted by the more delicately modeled violin. Monteverde, himself a native of Cremona, recognized the artistic possibilities of the violin, and employed it with the viol in the production of his opera *Orfeo* at the Court of Mantua in 1608; while in England it appeared in court music as early as the days of Henry VIII and Elizabeth.

The viola d'amore is an alto viol mounted with sympathetic strings of wire which are tuned to the diatonic scale and are placed

directly beneath the gut strings, passing under the finger-board to the peg-box. Despite the sweetness of its tone, this instrument fell into disuse during the eighteenth century and, although Meyerbeer and Berlioz attempted to restore it to its place in the orchestra, the former giving it a prominent solo part in the first act of the *Huguenots*, it is now obsolete and but rarely heard.

The present instrument has reddish-brown varnish and is mounted with modern strings. The finger-board is perhaps a later addition, but beneath it is the original sunken rose. The flaming sound-holes terminate in a scroll at the lower end. The bridge is modern.

The viola da gamba or leg viol is of English make and bears the label: "Henry Smith over against Hatton House in Holborn, 1629." It differs from the modern violoncello in the depth of the model, the flat back, and sloping shoulders; also in the number of strings, there being six instead of four. The instrument was placed between the legs when played and there was no support as with the cello. The back is beautifully grained maple outlined with purfling, which extends in crossbars through the center; the varnish is a rich golden brown, and the scroll resembles the Amati pattern in its charming lines. Beneath the finger-board (renewed) is a large geometric rose within a diamond-shaped frame of inlay. The sound-holes are C-shaped and the front is outlined with a double row of purfling. Of the maker there seems to be little available information, but the beauty of the instrument and its date lead one to infer that it is the Smith mentioned by Hart¹ and by Morris² "Smith, Henry, London: c. 1630. A maker of viols," and referred to by Thomas Mace³ in his *Musick's Monument* (1676) when he discourses concerning the Viol in his fourth chapter as follows: "Your best Provision (and most Compleat) will be, a Good Chest of Viols; Six, in number; viz. 2 Basses, 2

¹ Hart, G.: *The Violin and Its Music*. London, 1881.

² Morris, Rev. W. Meredith: *British Violin Makers*, London, 1904.

³ Mace, Thomas: *Musick's Monument*, London, 1676.